

Université de Montréal

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Musique -- Bibliothèque

CANADAS WELCOME

"A MASQUE."

OTTAWA, CANADA
J. L. ORME & SON, MUSIC SELLERS,
113 & 115 SPARKS STREET.



MASQUE

ENTITLED

CANADAS WELCOME:

The MARQUIS: as shown before:
 his EXCEL:

& H.R.H. OF LORNE:
 the

PRINCESS LOUISE: ||

ON FEBRUARY 24 1879

at the OPERA HOUSE OTTAWA

WRITTEN BY: MUSIC BY:
 F. A. DIXON: A. A. CLAPPÉ:

J. L. ORME & SON OTTAWA

M
1523
05M3
18.79

The Masque was presented as follows :

CANADA,.....	MRS. HARRISON, <i>Sop.</i>
QUEBEC,.....	MADAME GELINAS, <i>Sop.</i>
ONTARIO,.....	MISS AUMOND, <i>All.</i>
PRINCE EDWARD ISLAND,.....	MR. BREWER, <i>Tenor.</i>
BRITISH COLUMBIA,.....	MR. GAUTHIER, <i>Bass.</i>
NEW BRUNSWICK,.....	MRS. CORBETT, <i>Mez. Sop.</i>
MANITOBA,.....	MR. NORMAN, <i>Bar.</i>
NOVA SCOTIA,.....	MR. SINCLAIR, <i>Bar.</i>
INDIAN CHIEF,.....	MR. GOURDEAU, <i>Tenor.</i>
PIONEER,.....	MR. O'NEIL, <i>Tenor.</i>
WINTER,.....	MR. GINGRAS, <i>Bass.</i>

The Chorus, representing Various Nationalities, being composed of the following Ladies and Gentlemen :

Mr. J. Brunel,	Mr. Somerville.	Miss J. Caldwell,
" G. Brunel,	" Beckett,	" Lockwood,
" Duffy,	" Potts,	" Haycock,
" Taschereau,	" Poulin,	" Drummond,
" Dion,	" Devlin,	" C. Drummond,
" Garland,	" Sanson,	" C. Aumond,
" Bureau,	" Chisholm,	" Lapierre,
" Wicksteed,	" Williams,	" G. Chenet,
" Lamb,	" Allan,	" A. Chenet,
" Fallardeau,	Grant,	" Lockwood,
" Benoit,	Dr. Malloch,	" Fournier,
" W. McLaughlan,	" Rogers,	" Boyd,
" Rattey,	" Lynn,	" Wilson,
" Chenet,	" Hill,	" Webber,
" Chesterton	Miss McLaughlan.	" McIntyre,
" Webber,	" E. C. McLaughlan,	" Miller,
" MacIntyre,	" E. McLaughlan,	" Traversy,
" S. McLaughlan,	" Masson,	" Rogers,
" Cote,	" McKenzie,	" Symes,
" Cross,	" Venn,	" Porter,
" Tilley,	" Hill,	" Fortier,
" Douglas,	" Carter,	" Reid,
" Orde,	" Mercer,	" Carter,
" Dickenson,	" Webber,	Mrs. Stewart.
" Martin,	" Perkins,	" Thurston,
" Symes,	" Billings,	" Cowan,
" Baldwin	" Bucke,	" Percy Sheppard,
" Patteson,	" Fowler,	" Symes,
" McLean	" Christie,	" Blaisdell,
" McNeil	" Higman	" Wilson
" Lockwood.		

"CANADA'S WELCOME"

A MASQUE.

The curtain having been raised, there was discovered a sequestered glade in the woods. At the back of the scene, a waterfall splashed over moss-covered rocks, and on either side big trees reared their dark trunks from amidst the feathery ferns. A faint light, as of the dawn, showed the grim form of an Indian Chief, standing in the full war dress of his tribe; and as the curtain rose, voices behind the scene sang to a soft melodious strain the following chorus of invisible spirits, during which the stage gradually grew light.

(CHORUS OF INVISIBLE SPIRITS.)

Spirits of the woods, and the prairie, and the lake,
Wake! wake! wake! wake!
For the day begins to break.
Wake! wake! wake! wake!

The sunbeams rise and quiver
On each misty lake and river;
And the mountains, cold and gray,
In the golden light of day
Grow red; in the dawning of the day.

Spirits of the woods, and the prairie, and the lake,
Wake! wake! wake! wake!
For the day begins to break.
Wake! wake! wake! wake!

Then did the Indian Chief advance, and sing his plaint of farewell to the woods.

(RECITATIVE—INDIAN CHIEF.)

The Manitou has spoken! From the distant east
Rises the dawn; the dawn that brings us death.
Faint as the morning mist that lingers o'er the lake,
I see great towns supplant the wigwams of our tribes:
The iron plough drives back the thronging buffalo;
With waving corn the prairie mocks the Indian foot;
The white man comes—The red man fades from off the land.
The Manitou has spoken. Woods and Lakes—Farewell!

(ARIA.)

O prairie, boundless as the sea,
Whose grasses wave in every wind;
O forest, dear in leaf and tree;
Ah, must I leave you all behind!
Is fate so cruel to the free;
Is freedom born to misery!
Farewell! Farewell!

Fair lakes, upon whose gentle swell
 My frail canoe has danced her way,
 Dear hunter's life I love so well,
 Dear woods I track from day to day,
 Dear motherland—I may not stay;
 The Great Voice wills it.—I obey.
 Farewell! Farewell!

Then did one, representing Canada, and robed as an Indian maiden, enter, and sing a simple song.

(SONG—CANADA.)

By forest, lake, and mountain stream,
 I wander, free as heaven's own air;
 I dream my simple, maiden dream,
 And pluck the flowerets here and there.

The summer woods for me grow green;
 For me the maple turns to red;
 The busy beaver owns me queen;
 The big moose bows his mighty head.

The great lakes lap my forest throne;
 I hear the sound of ocean's roar,
 Whose waves no other mistress own
 On eastern and on western shore.

Yet still, a simple maid, I dream;
 And wander free as heaven's own air:
 I see my figure in each stream,
 And something tells me it is fair.

Her song being ended, a great noise was heard without, and she fled affrighted. Then entered a number of men, habited as backwoodsmen and trappers, having axes and guns on their shoulders. These sang a song in praise of the life of the pioneer.

(CHORUS OF BACKWOODSMEN.)

Strong and ready, firm and steady,
 Through the world we'll cut our way,
 Looking to the bright to-morrow;
 Who can think of cares to-day?

(SOLO.)

With his pack upon his shoulder, and his axe beside his hand,
 And a thought for wife and little ones at home, far away,
 Comes the hardy pioneer to the forest, bound to clear
 Home and freedom in the future, through the toils of to-day.

Though the winter frosts be cruel, and the winter storms be fierce,
 And his life may be bitter, hard and rough, for a year,
 Yet the spring time surely comes, boys,
 To all who work it comes, boys,
 And the Maple Leaf can give him land enough, never fear.

(CHORUS.)

Strong and ready, firm and steady,
Through the world we'll cut our way;
Looking to the bright to-morrow,
Who can think of cares to-day!

Their chorus being ended, they moved off, and Canada re-entered and told her fears.

(RECITATIVE—CANADA.)

What mean these sounds I hear on every side
Through the dim woods? No brawny bear,
No startled deer, or Indian tread, is there!
Behind this mossy trunk, safe hid, I'll bide
And see what strange adventures may betide.

Then did she hide behind a tree; and, to the sound of music, there entered a procession, emblematic of the history of Canada, having therein certain dressed in the costumes of those nations whose people have hewn down her forests and built up her cities. At the last came those who should represent the divers Provinces united in confederation; and these, advancing to the tree where Canada lay concealed, drew her forth, and placed upon her a noble vestment and a wreath of golden maple leaves. Then did she advance and call upon her people to welcome her royal and noble guests, and these thereat responded in a right loyal chorus.

(RECITATIVE AND CHORUS—CANADA.)

From that great land which gave us rule and right;
Whose guiding hand we held through gloom to light;
Whose greatness, honour, friendships, fame we share;
From England, England's daughter claims our care.

Say, Sisters, say,
How shall we greet her? Sisters, say.

(FULL CHORUS.)

Welcome! Welcome, from heart and hand!
Welcome, fair lady, to our land.
No stranger thou; no strange land this to thee;
No stranger to our hearts henceforward be;
Our royal sister, from across the sea.
Welcome! Welcome, from heart and hand!
Welcome, fair lady, to our land!

(RECITATIVE—CANADA.)

From England comes, though seas our headlands part,
The kindly link that holds us to her heart;
And Scotia's pride with England's honour blends,
And England—England honours him she sends.

Say, Sisters, say!
How shall we greet him? Sisters, say,

(FULL CHORUS.)

Welcome! Welcome, from heart and hand!
Welcome, fair sir, to this our land.
No stranger thou; no strange land this to thee;
No stranger to our hearts henceforward be;
As friend and ruler from across the sea.
Welcome! Welcome, from heart and hand!
Welcome! fair sir, to this our land!

Then did Canada turn to the representatives of the Provinces, and bid them give their greeting.

(RECITATIVE—CANADA.)

Sisters and Brothers
By love and by vow,
Ye that uphold
This fair circlet of gold
That rests on my brow,

Hither come, meet them,
Welcome them, greet them,
Say that ye greet them,
Say ! Say !

To which, with a mighty sweet harmony, did they all reply.

(SEPTETTE BY THE REPRESENTATIVES OF THE SEVERAL PROVINCES.)

We would strew their path with roses,
With roses white and red ;
We would set our fairest garlands
Under foot and over head :
But our summer days have vanished.
And our roses all are dead.

For the year has slowly faded
With the fading of the Fall,
And our flowers too have faded,
Leaves and flowers, one and all ;
And the land of Summer's favour
Is the land of Winter's thrall.

Still our hearts have never faded
With the slender summer flowers ;
And the coldest chains of winter
Cannot bind a love like ours,
And the buds of true affection
Still shall bloom in winter hours.

Then did one representing Quebec, habited as one of the old French noblesse, having embroidered on her robes the fleurs de lys and lions of her escutcheon, and wearing on her head a mural crown, advance and sing.

(SONG—QUEBEC.)

I, Quebec, am come with greeting ;
With the grace of other days ;
Bringing to our happy meeting
Quaint and curious bygone ways.

Take me to your heart's, my sisters,
Hold me dear and fair to see ;
For my past, through bloody vistas,
Shows a famous history.

Visions of past years attend me,
 'Neath the golden *fleurs de lys* ;
 Forms no present time can lend me,
 Stately dame and grand marquis.

Ghosts of noble heroes vanished,
 With salute of rusted steel,
 Din of cannon, long since banished,
 Clink of spur on soldier's heel.

What is past is gone forever ;
 Was there blood ?—'twas bravely shed :
 And your memories leave us never,
 Grim, and glorious, mighty dead.

Welcome England's noble scions !
 In the language of romance :—
 Long may England's mighty lions
 Guard the *fleurs de lys* of France.*

Then came Ontario, habited in a white dress, with the cross of St. George, and green maple leaves embroidered thereon ; her head-dress being of autumnal maple leaves and corn, emblematic of her agricultural wealth ; and this was her song of welcome :

(SONG—ONTARIO.)

This is the greeting Ontario bears for thee,
 Daughter of England and Canada's pride ;
 Fain would she show thee how fondly she cares for thee ;—
 Cares for the land for which sons of hers died.

Commerce shall honor thee, throned in her palaces ;
 Art stretch out hands that a sister may press ;
 Knowledge shall pour for thee wine from her chalices ;
 Science shall greet thee ; Religion shall bless.

"Onward" our motto is ; onward still steadily ;
 Strong in the strength of an honest right arm.
 Nature, besought, gives us, freely and readily,
 Orchard and meadow-land, cornfield and farm.

Firm and enduring as mountain and sky may be,
 Broad 'as Superior's turbulent sea,
 Strong as Niagara, God grant the tie may be,
 Binding the friendship we offer to thee.

Her song being ended, one habited to represent Prince Edward Island, being clad in the raiment of a sturdy farmer, advanced and sung a song of praise of unity.

(SONG—PRINCE EDWARD ISLAND.)

The thistle, rose and maple leaf
 Their grace and strength combine ;
 The shamrock too its dainty stem,
 With theirs is proud to twine.
 And this the motto of the friends
 Their motto aye shall be :
 "Who dares to touch the friend I love
 Must meddle first with me."

(*In allusion to the arms of the Province of Quebec.)

The glorious buds that deck the rose
May tempt the lust of thieves ;
And robber hands may long to grasp
The maple's golden leaves.
The thistle, and the shamrock too,
Are fair as all may see,
But fairer still their motto stands,
Just " meddle first with me."

(RECITATIVE—CANADA.)

And thereupon, from the crowd about her, certain, clad in blanket coats and tuques, with snow shoes at their backs, came forward and sang right sweetly.

When the icicles hang from the boughs and the eaves,
And the frost on the window its tracery weaves ;
When the snow fills the woods where no birds ever sing,
Then you may tell that old Winter is king.
Old Winter is king ; and his subjects well know
The joys and the pleasures that come with the snow.
Sing, sing, cheerily sing !
Merry the land where old Winter is king.

How the bells of the sleighs in the clear frosty air
Seem to sing as they ring "Now away with dull care!"
And the bonny girl-faces that Canada grows,
Fur-covered, snow-crested, outrive the rose.
Though rivers are frozen and trees are not green,
Old Winter and Cupid are cousins, I ween.
Sing, sing, cheerily sing!
Merry the land where old Winter is king.

Then hurrah for toboggans ! a fine starry night ;
And a jolly big moon, with its beams clear and bright—
Ready ?—All ready ! Away then we go ;
And we rush like the wind down the slope of the snow.
Oh ! light are the hearts that fly down with the wind :
Who rides a toboggan leaves trouble behind.
Sing, sing, cheerily sing !
Merry the land where old Winter is king.

(TRIO.)

Forget not thou the poor and needy
 In the wintry wind.
 So shall thy fireside grow warmer,
 As thy heart grows kind.

(QUARTETTE.)

Blow, wintry breezes, blow !
 O'erlay our land, cold snow !
 Freeze lake and river, frost !
 Thine is but labour lost ;
 For though our skies be chill,
 Hearts yet beat warmly still.

For spring-time shall come again,
 Sunshine and April rain ;
 Buds shall blossom, birds shall sing,
 After winter comes the spring.

Then came one dressed as a miner, to impersonate British Columbia—wearing a red shirt with heavy boots, a revolver being in his belt, and having a pick on his shoulder and a bag of gold in his hand—advanced and sang.

(BRITISH COLUMBIA.)

From the " Mountain Land " come I,
 Land of peaks that touch the sky ;
 Mighty crags, whose giant feet
 The Pacific waters meet.

Land whose summer sees the snow
 Swell the torrents far below :
 Where the rain-cloud ever breaks,
 Rushing down to soundless lakes.
 Eagle, lynx and grizzly bear,
 Lords of all, hold mastery there.

Now, a strange and ancient race
 Sees a new world fill its place.

Through the canyons from the west
 Comes a foot that knows no rest ;
 O'er the Eastern mountain bar,
 Comes the stranger from afar—
 Comes the white man, strong and bold,
 Seeking for the yellow gold :
 Grasping with his greedy hands
 Precious grains from golden sands ;
 Rending from the stubborn rocks
 Treasures hid 'neath mighty locks.
 Over all the ceaseless beat
 Of the stamp mill's iron feet ;
 While the thunders of the mines
 Wake wild echoes through the pines.

This my story ; mark it well,
 For the echoes clearly tell
 That, beneath the present strife,
 Throbs a new and mighty life :
 And Columbia's name shall be
 Yet renowned in history.

After this did one advance arrayed in a sea-green dress to represent New Brunswick : having her arms embroidered thereon in gold, and wearing water lilies in her hair ; and this one sang a song in praise of the fisher's craft.

(SONG—NEW BRUNSWICK.)

I know, I know,
 Where the salmon linger ; I know—
 Come with me and I will show
 Haunts the fisher loves to know.
 Through the silent, sleepy hollow,
 Through the ferny woods, come, follow ;
 Where the sunlight gleams and glances ;
 Where the springing brooklet dances ;
 Where it gathers in the pool.
 Shaded, quiet, green and cool ;
 Where the waters, as they lie
 Mirror back the soft blue sky ;—
 'Neath the roots that meet the stream,
 You shall see their silver gleam.
 Come with me and I will show
 Haunts the fisher loves to know.

Thereafter came forward two, the one dressed as a trapper and hunter, wearing a deer skin coat and boots, and carrying a rifle on his shoulder ; this one represented Manitoba. The other was habited as a fisherman, in a blue jersey and knee boots, to represent Nova Scotia ; having the arms of the Province embroidered on his breast, and carrying nets. These two sang in praise of their different fashions of life.

(DUETT—MANITOBA AND NOVA SCOTIA.)

Manitoba—

A hunter am I, and the prairie's my home
 Where God's earth is unfettered, and buffalo roam ;
 Where the breezes that blow, finding never a tree,
 Stir the tall prairie grass like the waves of the sea.
 As I bend in my saddle, my rifle in hand,
 Not a straw would I give to be king of the land.
 Now, gallop, good horse ! quickly bear me beside
 Yon big-headed fellow with shaggy brown hide—
 See the foam on his mouth and the steam of his breath !
 Full well does he know that the huntsman is Death.
 Close up ! closer yet ! till our sides nearly meet !
 Then—one shot ! and the monster falls dead at my feet.

(DUETT.)

Ah, the life of the prairie's } the life for a man.
 'Tis the fisherman's life is }
 And the bold heart that lives it must do all it can.
 Be they waves of the prairie or waves of the sea,
 The heart that beats o'er them is fearless and free.

Nova Scotia—

A fisherman, I, with my nets and my boat ;
 And a King is not freer than I am afloat ;
 Be there storms on the ocean, or fogs on the shore,
 'Tis the fisherman's life I would live evermore ;
 For the sea is the home where my cradle was swung ;
 And the voices I hear speak my own native tongue.

There 's the dash of my boat in the trough of the sea,
 And the swing of the boom as she shakes herself free :
 There 's the splash of the waves from her bow as they break,
 And the hiss of the waters that meet in her wake :
 There 's the creak of the tackle, the flap of the sail,
 And the whistle of winds as they gather the gale.

DUETT.)

Ah, the life of the prairie's } the life for a man.
 'Tis the fisherman's life is }
 And the bold heart that lives it must do all it can.
 Be they waves of the prairie or waves of the sea,
 The heart that beats o'er them is fearless and free.

Then was heard the music of an exceedingly noble march, and there entered, headed by their colours, a number of the soldiers of the regiment of the Governor General's Foot Guards, and all having formed in due order, Canada did advance and proffer her "Welcome," a grand chorus following her words.

SONG—CANADA.)

Royal lady, on our welcome
 Deign to look with kindly eyes ;
 Loyal, loving hearts are beating
 'Neath its simple, homely guise.

Leaving courtly phrase to others,
 We are simple, but we're true ;
 Canada has one heart only.
 And that heart she gives to you.

Noble sir, we hail you gladly,
 Loyal to the flag you bear ;
 For where England's flag is waving,
 This—"let right be done"—is there.*

Canada would fain grow upward,
 Strong and straight, as her own pines ;
 With her name as clear, untarnished,
 As the sun that on her shines.

Loved and honoured through the nations,
 True and faithful she would stand ;
 Never should her word be doubted,
 Nor dishonor touch her hand.

Guard her so, and she shall bless you ;
 And her children yet unborn
 In the after-days shall honour
 You, her ruler, Lord of Lorne.

(*In allusion to the words in which the Crown gives its sanction to a Petition of Right.)

(FINAL CHORUS.)

Now, to all we have and hold,
Corn, and wine and yellow gold,
To this happy land of ours,
Welcome !

To its forests and its flowers,
To its sunshine and its showers,
To its winter's ice and snow,
Welcome !

May our friendship stronger grow,
As the years still onward go ;
Long united by fond ties,
May our loving prayers uprise.—

God Save our Gracious Queen,
Long may Victoria reign,
God save the Queen.
Send her victorious,
Happy and glorious,
Long to reign over us,
God save the Queen.

AND SO THE MASQUE WAS ENDED.

Words



"MASQUE OF WELCOME."

OVERTURE.

Words by FREDERICK A. DIXON.

Music by ARTHUR A. CLAPP.

Andante.

pp

sfx

pp

sfx

ppp

dim.

Allegro.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. A dynamic marking *mf* is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. A dynamic marking *ff* is present in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. A dynamic marking *ff* is present in the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment.

First system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamics: *mf*.

Second system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamics: *p*.

Third system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamics: *8va*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamics: *loco*, *sf*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamics: *8va*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Dynamics: *loco*, *f*, *8va*.

4

loco

cres

ff

p

This page contains five systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout the piece: *mf* (mezzo-forte) appears at the beginning of the first system and the fifth system; *crs* (crescendo) is written above the bass staff in the second system; *do* is written above the bass staff in the third system; and *ff* (fortissimo) is written above the bass staff in the fourth system. The page is numbered '5' in the top right corner.

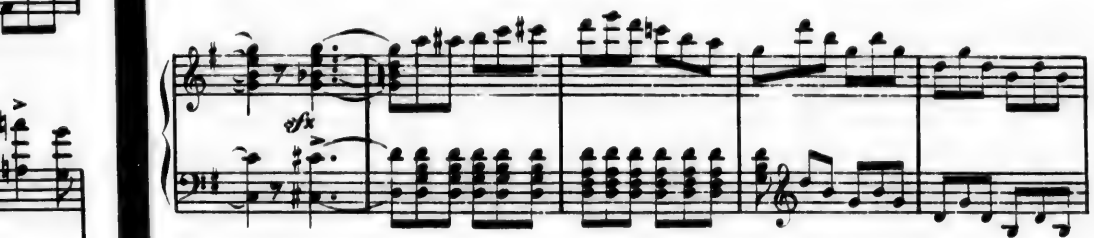




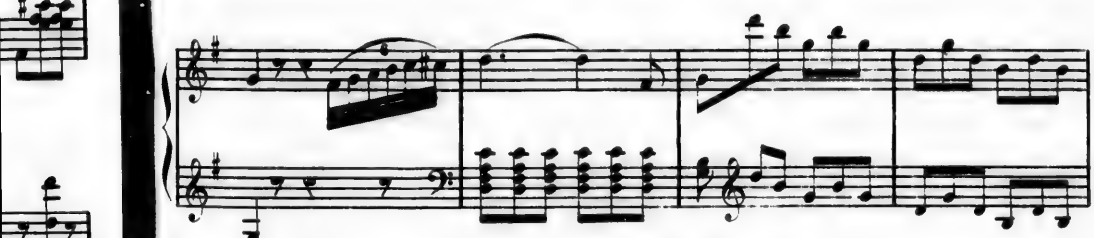
First system of musical notation, featuring a treble and bass staff with various notes and rests.



Second system of musical notation, featuring a treble and bass staff with various notes and rests. Dynamic markings *sf* and *ff* are present.



Third system of musical notation, featuring a treble and bass staff with various notes and rests. Dynamic marking *sf* is present.



Fourth system of musical notation, featuring a treble and bass staff with various notes and rests.



Fifth system of musical notation, featuring a treble and bass staff with various notes and rests. The instruction *Ring for curtain.* is written above the staff.



Sixth system of musical notation, featuring a treble and bass staff with various notes and rests. The instruction *Andante.* is written above the staff, and *Tranquillamente.* is written below the staff. A dynamic marking *p* is also present.

CHORUS OF INVISIBLE SPIRITS.

Curtain rising discovers stage darkened and Indian Chief standing in pensive attitude listening to cho: off the stage.

1 SOPRANO *pp* Spi-rits of the woods and the

2 SOPRANO *pp* Spi-rits of the woods and the

1 ALTO *pp* woods and the

2 ALTO

PIANO

prai-rie and the lake, *f* Wake! Wake! Wake! Wake! Wake! Wake!

prai-rie and the lake, *f* Wake! Wake! Wake! Wake! Wake! Wake!

prai-rie and the lake, *f* Wake! Wake! Wake! Wake! Wake! Wake!

f Wake! Wake! Wake! Wake! Wake! Wake!

dim.

p For the day be - - gins to break. Wake! Wake!

p For the day be - - gins to break. Wake! Wake!

p For the day be - - gins to break. Wake! Wake!

p in - u - en - do *cres* e - - - *cres* *cres* Wake! Wake!

Allegretto

Wake! Wake! Wake! *mf* The sun-beam rise,

Wake! Wake! Wake! *mf* The sun-beam rise,

Wake! *do* Wake! Wake! *mf* The sun-beam rise,

Wake! *do* Wake! Wake! *mf* The sun-beam rise,

Allegretto.

mf The sun-beam rise,

rise and quiv-er on each mis-ty lake and ri-ver *p* and the moun-tains.

rise and quiv-er on each mis-ty lake and ri-ver *p* and the moun-tains.

rise and quiv-er on each mis-ty lake and ri-ver *p* and the moun-tains.

rise and quiv-er *p* and the moun-tains.

dim.

Wake!

cold and grey. In the gold-en light of day Grow red, grow

Wake!

cold and grey. In the gold-en light of day Grow red, grow

Wake!

cold and grey. In the gold-en light of day Grow red, grow

Wake!

cold and grey. In the gold-en light of day Grow red, grow

red. In the dawn-ing of the day. In the
red In the dawn-ing of the day. in the dawn-ing of the day, In the
red In the dawn-ing of the day. in the dawn-ing of the day, In the
red In the dawn-ing of the day. in the dawn-ing of the day, In the

dawn-ing of the day. In the dawn-ing of the day.
dawn-ing of the day. In the dawn-ing of the day.
dawn-ing of the day. In the dawn-ing of the day.
dawn-ing of the day. In the dawn-ing of the day.

Andante
pp Spi-rits of the woods and the prai-rie and the
pp Spi-rits of the woods and the prai-rie and the
pp woods and the prai-rie and the

the lake, *ff* Wake! Wake! Wake! Wake! Wake! Wake! *p* For the

the lake, *ff* Wake! Wake! Wake! Wake! Wake! Wake! *p* For the

the lake, *ff* Wake! Wake! Wake! Wake! Wake! Wake! *p* For the

the lake, *ff* Wake! Wake! Wake! Wake! Wake! Wake! *p* For the

day be-gins to break. Wake! Wake! Wake! Wake! Wake! Wake! *dim*

day be-gins to break. Wake! Wake! Wake! Wake! Wake! Wake! *dim*

day be-gins to break. Wake! Wake! Wake! Wake! Wake! Wake! *dim*

day be-gins to break. Wake! Wake! Wake! Wake! Wake! Wake! *dim*

in ... u ... en ... do

Wake! Wake! Wake! Wake! Wake! Wake! Wake!

in ... u ... en ... do

Wake! Wake! Wake! Wake! Wake! Wake! Wake!

in ... u ... en ... do

Wake! Wake! Wake! Wake! Wake! Wake! Wake!

Indian Chief advances slowly to front of stage.

RECITATIVE, (*The Indian Chief.*)*Andante Maestoso.*

f

TENOR

mf The Ma-ni-tou has

spoken. From the distant East, Rises the dawn; the

p *f*

lento dawn that bears us death *pp* Faintly as morning

lento *p* *pp*

mist that ling-ers o'er the lake, I see great towns sup-plant the

mf

wig-wags of our tribes: The i-ron plough drives back the

con. forza. cres.

cres.

thronging buf-fa - - lo; With wav-ing corn the prai-rie mocks the In - di-an

f

foot The white man comes, - The white man comes, - The white man

agitato.

Adagio cantabile

p

comes. The white man comes. The red man fades from off the land. The

ff *pp* *Adagio.*

dim

Man-i-tou has spo-ken. woods and

p *dim*

in *u* *en* *do*

lakes, fare-well! Fare - - well! Fare - - well!

in *u* *en* *do*

Andante.

mf

The

1. O
2. Fair*morendo.*

Prairies boundless as the sea, Whose
Lakes upon whose gentle swell My

and

dim

grass - - - es wave in ev'ry wind O!
frail - - - canoe has danced her way Dear

For - - - est dear in leaf and tree Ah!
hunt - - - ers life I love so well Dear

must I leave you, must I leave you all be-hind?
woods dear woods I track, I track from day to day.

Is
Dear

Fate so cru-el to the Free? ...
Moth - - er-land I may not stay.

Is
The



free - dom, is free - dom
Great Voice wills it, born to mis - er - y?..... is
wills it. I o - bey..... The

This system contains the first line of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "free - dom, is free - dom / Great Voice wills it, born to mis - er - y?..... is / wills it. I o - bey..... The".



free-dom born to mi - - - er - y?
Great Voice wills it. I o -

colla voce. *tutti* *dim*

This system contains the second line of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "free-dom born to mi - - - er - y? / Great Voice wills it. I o -". Performance markings include *colla voce.*, *tutti*, and *dim*. A first ending bracket labeled "1°" spans the end of the system.



bey. Fare - well!

rit *dim*

This system contains the third line of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "bey. Fare - well!". Performance markings include *rit* and *dim*. A second ending bracket labeled "2°" spans the end of the system.



Fare - well! Fare - well!.....

in *u* *on* *do*

(exit R.L.)

This system contains the fourth line of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Fare - well! Fare - well!.....". Performance markings include *in*, *u*, *on*, *do*, and *(exit R.L.)*.

18
ROMANZA.

Enter Canada attired as Indian maiden.

Andantino

By for - est, lake and moun - tain stream I

wander free as heav'n's own air. I dream my sim - ple

mai - den dream; and pluck the flowerets here and there. The

sum-mer woods for me grow green; For me the ma - ples turns to red: The

a piacere
busy bea - ver owns me queen; The big moose bows his might-y head, The

a tempo. *a piacere.*
busy bea - ver owns me queen; The big moose bows his might-y head.

f
The great lakes lap my for - rest throne:|

hear the sound of o - cean's rear; Whose waves no o - ther mis - tress own On

east - ern and on west - ern shore. Yet

cad. à volonté.

still, a sim - ple maid, I dream; And wan - der free as

heav'n's own air: I see my fig - ure in each stream; And something

On tells me it is fair I see my figure in each stream, And something

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic line with a dotted line indicating a continuation. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

Yet tells me it is fair. (exit)

The second system of music continues the vocal line and piano accompaniment. The vocal line ends with the word "(exit)". The piano accompaniment includes a trill (tr) in the right hand towards the end of the system.

CHORUS OF PIONEERS.

(Enter Trappers, Backwoodsmen, &c, &c.)

Allegretto Marcia.

The third system of music is a piano accompaniment for the chorus. It is marked "Allegretto Marcia." and features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

ff

The fourth system of music continues the piano accompaniment. It is marked "ff" (fortissimo) and features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

The fifth system of music continues the piano accompaniment. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

TENOR Strong and read-y; true and stead-y; *p* Through the world we'll

TENOR Strong and read-y; true and stead-y; *p* Through the world we'll

BASS Strong and read-y; true and stead-y; *p* Through the world we'll

PIANO *pp*

p cres.

cut our way. Look - - ing to the

cut our way. Look - - ing to the

cut our way. *cres.* Look - - ing to the

p cres.

bright to - mor - - row, Who can think of

bright to - mor - - row, Who can think of

bright to - mor - - row, Who can think of

care to - day! Who can think . . .

care to - day! Who can think . . .

care to - day! *ff* Who can think of care to -

Who can think . . . Who can

Who can think of care to - day! Who can

day Who can think . . . Who can think . . .

think of care to - day! of care to - day!

think of care to - day! of care to - day!

think of care to - day! Who can think of care to - day! Who can



of cares to-day? can think of cares, can think of cares to - day?
of cares to-day? can think of cares, can think of cares to - day?
think of cares to-day? can think of cares, can think of cares to - day?



Strong and read-y, firm and stead-y,
Strong and read-y, firm and stead-y,
Strong and read-y, firm and stead-y,



Through the world we'll cut, we'll cut our way.
Through the world we'll cut, we'll cut our way.
Through the world we'll cut, we'll cut our way.

SOLO TENOR.

With his pack up-on his shoul-der, and his
Though the win-ter frosts be cru-el, and the

p

are be-side his hand, And a thought for wife and lit-tle ones at
win-ter storms be fierce, And his life may be bit-ter, hard and

home, far a-way, and a thought for wife and lit-tle ones at
rough, for a year, and his life may be bit-ter, rough and

home, far a-way, *p* Comes the hard-y pi-o-neer to the
tough, for a year, Yet the spring time sure-ly comes, boys to

p

for - est bound to clear Home and freedom in the fu - ture through the toils of to -
all who work it comes, boys, And the Ma - ple Leaf can g - ve him land e - nough, ne - ver

day. Strong and ready, firm and steady, *p* Through the world we'll
fear. Strong and ready, firm and steady, *p* Through the world we'll
Strong and ready, firm and steady, *p* Through the world we'll

p cres... cen
cut our way, Look - ing to the bright to -
cut our way, Look - ing to the bright to -
cut our way, Look - ing to the bright to -
8va
p cres... cen

to -
- ver

mor - row, Who can think of cares to -

mor - row, Who can think of cares to -

mor - row, Who can think of cares to -

day? Who can think..... Who can

day? Who can think.....

day? Who can think of cares to day? Who can

think..... Who can

Who can think of cares to day? Who can

think..... Who can think.....

think of cares to - - day, of cares to-day,
 think of cares to - - day, of cares to-day,
 think of cares to - day. Who can think of cares to-day. Who can

of cares to-day, can think of cares, can think of cares to-day,
 of cares to-day, can think of cares, can think of cares to-day,
 think of cares to - day, can think of cares, can think of cares to-day,

Strong and read-y, true and stead-y, Through the
 Strong and read-y, true and stead-y, Through the
 Strong and read-y, true and stead-y, Through the

world we'll out, we'll out our way,
 world we'll out, we'll out our way,
 world we'll out, we'll out our way,

The first system of the musical score consists of three vocal staves (soprano, alto, and bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one sharp (F#), and the time signature is 4/4.

we'll out our way, Through the
 we'll out our way, Through the
 we'll out our way, Through the

The second system continues the vocal and piano parts. The vocal parts end with a long note on the word 'Through', which is then followed by a rest. The piano accompaniment continues with its characteristic patterns, featuring a mix of eighth and sixteenth notes. The system concludes with a double bar line.

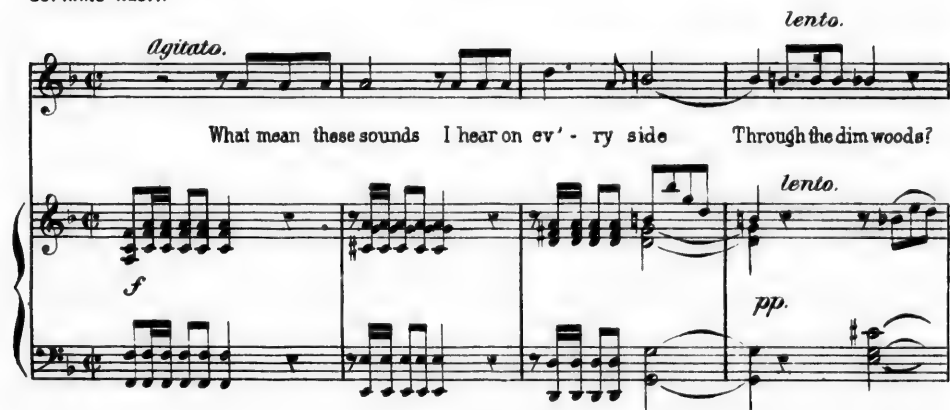
world we'll out our way.
 world we'll out our way.
 world we'll out our way.

The third system shows the vocal parts with a long, sustained note on the word 'way', followed by a series of dots indicating a continuation of the sound. The piano accompaniment provides a rhythmic foundation with its eighth-note patterns. The system ends with a double bar line.



CANADA.

SOPRANO-RECIT.



rit

Be hind this mossy trunk safe hid, I'll bide, And see what strange adven-ture may be-tide.

pp *rit*

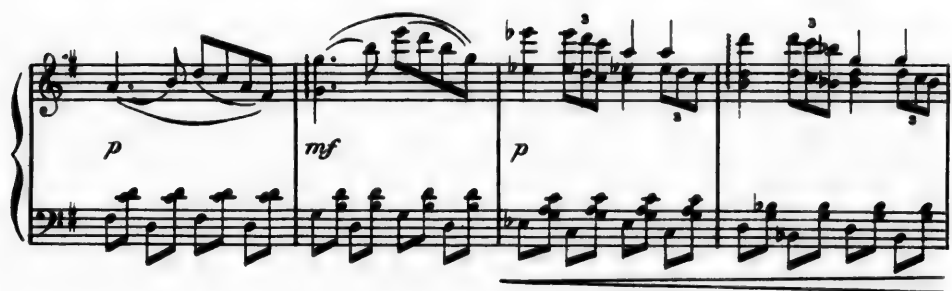
8^{to}

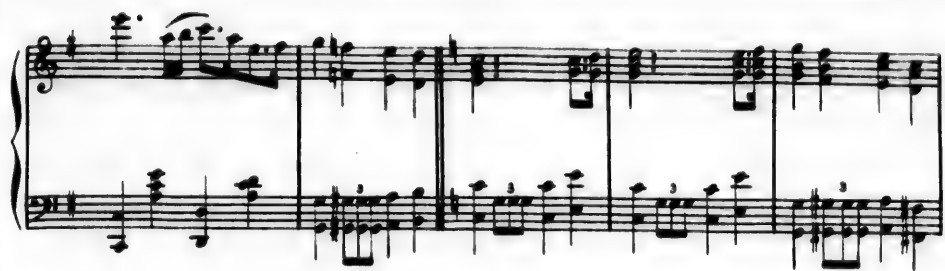
PAGEANT MUSIC, (*Enter procession*)

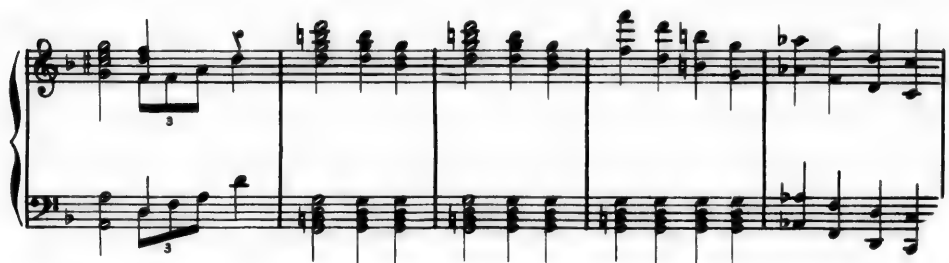
Tempo di marcia.

Fermato. *ff*

p









RECIT: CANADA.

♩ *Pomposo.*



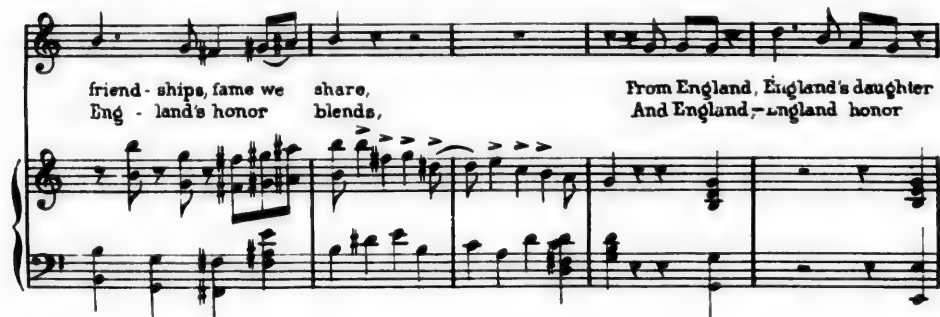
- 1- From that great land which gave us rule and right, Whose guiding hand we held through
 2- From England comes, though seas our head-lands part, The kindly link that holds us



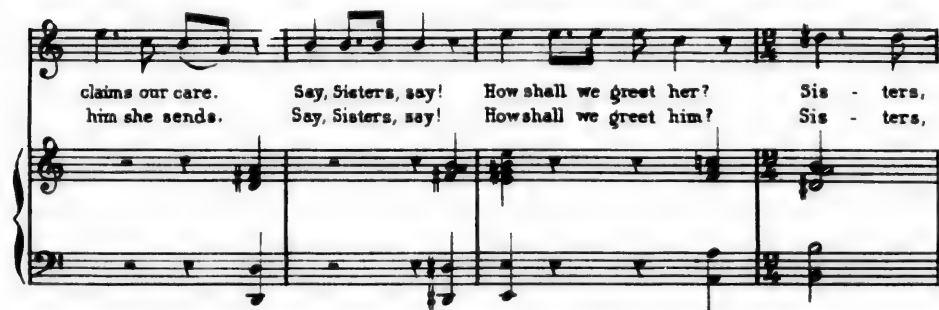
Sotto voce.



gloom to her light, Whose great-ness, ho-nor
to her heart; And Sco-tia's pride with



friend-ships, fame we share, From England, England's daughter
Eng-land's honor blends, And England-land honor



claims our care. Say, Sisters, say! How shall we greet her? Sis-ters,
him she sends. Say, Sisters, say! How shall we greet him? Sis-ters,

CHORUS.-WELCOME, WELCOME.
SOPRANO.



say.
say. **ALTO.**
TENOR.
BASS.

ff Welcome! Welcome! Welcome, from heart and hand!

ff Welcome! Welcome! Wel-come, from heart and hand!

ff Welcome! Welcome! Wel-come from heart and hand!

ff Welcome! Welcome! Wel-come, from heart and hand!

Welcome! Welcome! Welcome, from heart and hand! *p* Fair

Welcome! Welcome! Welcome, from heart and hand! *p* Fair

Welcome! Welcome! Welcome, from heart and hand!

Welcome! Welcome! Welcome, from heart and hand!

cres. *con.*

{ La - dy, fair { La - dy, fair { La - dy, Wel - come!

{ La - dy, fair { La - dy, fair { La - dy, Wel - come!

p fair { La - dy, fair { La - dy, Wel - come! Wel - come!

p fair { La - dy, fair { La - dy, Wel - come! Wel - come!

cres. *con.*

do. *ff*

fair La-dy, to this our land.
fair Sir, to this our land.
fair La-dy, to this our land.
fair Sir, to this our land.
fair La-dy, to this our land.
fair Sir, to this our land.

do. *ff*

Welcome! Welcome! *mf* from heart and hand, heart and hand,
Welcome! Welcome! *mf* Wel - come! from heart and hand, from
Welcome! Welcome! *mf* Wel - come! from heart and hand, from
Welcome! Welcome! *mf* Wel - come! from heart and hand, from

mf

heart and hand, a Welcome! from heart and hand, heart and hand,
heart and hand, a Welcome! Wel - come! from heart and hand, from
heart and hand, a Welcome! Wel - come! from heart and hand from
heart and hand, a Welcome! Wel - come! from heart and hand from

-- heart and hand, a Wel - come! *fff* Wel - come! Welcome!

heart and hand, a Wel - come! *fff* Wel - come! Welcome!

heart and hand, a Wel - come! *fff* Wel - come! Welcome!

heart and hand, a Wel - come! *fff* Wel - come! Welcome!

Wel - come! Welcome! from heart and hand, fair : { La - dy, to our
Sir, to this our

Wel - come! Welcome! from heart and hand, fair : { La - dy, to our
Sir, to this our

Wel - come! Welcome! from heart and hand, fair : { La - dy, to our
Sir, to this our

Wel - come! Welcome! from heart and hand, fair : { La - dy, to our
Sir, to this our

land. Wel - come! **MEZZO SOP. & ALTO.**

land. Wel - come! *p* No stranger thou; no strange land this to

land. Wel - come! *p* No stranger thou; no strange land this to

land. Wel - come! *p* No strang - er thou; no strange land this to

legato.

rall *en* *tan* *do*.

thee, No strang - er to our hearts hence-for - ward be No

thee, No strang - er to our hearts hence-for - ward be No

thee, No strang - er to our hearts hence-for - ward be No

rall *en* *tan* *do*

a tempo.

strang - er to our hearts hence-for - ward be { Our Roy - al
As friend and

strang - er to our hearts hence-for - ward be { Our Roy - al
As friend and

strang - er to our hearts hence-for - ward be { Our Roy - al
As friend and

a tempo

No stranger thou

Sis - ter from a - cross the sea No strang - er thou No

Sis - ter from a - cross the sea No strang - er thou No

Sis - ter from a - cross the sea No strang - er thou No

No strange land this to thee; No strang-er to our hearts henceforward
 strange land this to thee; No strang-er to our hearts henceforward
 strange land this to thee; No strang-er to our hearts henceforward
 strange land this to thee; No strang-er to our hearts henceforward

cres.
 be; No strang-er to our hearts hencefor-ward be;
 be No strang-er *cres.* to our hearts hencefor-ward be; As
 be No strang-er *cres.* to our hearts hencefor-ward be; As
 be No stranger *cres.* to our hearts hencefor-ward be; As

As friend and rul-er from a-cross the sea.
 friend and ruler from a-cross the sea.
 friend and rulers from a-cross the sea.
 friend and ruler from a-cross the sea.

Wel-come, Wel-come, from heart and hand!

Wel-come, Wel-come, Wel - - come, from

Wel-come, Wel-come, Wel - - come, from

Wel-come, Wel-come, Wel - - come, from

D.C.

from heart and hand! from heart and hand! a Wel-come! from heart and hand!

heart and hand! from heart and hand! a Wel-come! Wel - come, from

heart and hand! from heart and hand! a Wel-come! Wel - come, from

heart and hand! from heart and hand! a Wel-come! Wel - come, from

from heart and hand! from heart and hand! a Wel-come! Wel - come,

heart and hand! from heart and hand! a Wel-come! Wel - come,

heart and hand! from heart and hand a Wel-come! Wel - come,

heart and hand! from heart and hand a Wel-come! Wel - come,

This musical score is for a hymn, featuring four vocal staves and a piano accompaniment. The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts are arranged in four staves, with lyrics printed below each. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is divided into three systems, each containing four vocal staves and a piano accompaniment. The lyrics are: "Wel-come, Wel - come, Wel-come, from heart and hand, fair La - dy, to our land. Wel - come, Wel - - come, from heart and hand. Wel - come from heart and". The piano accompaniment features a steady bass line in the left hand and a more melodic line in the right hand, often using chords and eighth notes.

Wel-come, Wel - come, Wel-come, from heart and hand, fair

Wel-come, Wel - come, Wel-come, from heart and hand, fair

Wel-come, Wel - come, Wel-come, from heart and hand, fair

Wel-come, Wel - come, Wel-come, from heart and hand, fair

La - dy, to our land. Wel - come, Wel - - come, from

La - dy to our land. Wel - come, Wel - - come, from

La - dy to our land. Wel - come, Wel - - come, from

La - dy to our land. Wel - come, Wel - - come, from

heart and hand. Wel - come from heart and

heart and hand. Wel - come from heart and

heart and hand. Wel - come from heart and

heart and hand. Wel - come from heart and

hand.

hand.

hand.

hand.

RECIT. - CANADA.

Sis - ters and Bro - thers, By love and by vow, Ye that up -

hold This fair cir - clet of gold That rests on my brow,

Hi ther come, meet them,

SOPRANO

MEZ-SOPRANO

ALTO.

1 TENOR

2 TENOR

BARITONE

BASS.

PIANO.

lento

Welcome them! greet them! Say that you greet them.

lento

Allegretto.

<p><i>Soprano - Quebec.</i> <i>Mez. Sop. - New Brunswick.</i> <i>Alto - Ontario.</i> <i>1st Tenor - Nova-Scotia.</i></p>	<p><i>2nd Tenor - Pr. Edward Island.</i> <i>Baritone - Manitoba.</i> <i>Bass - British Columbia.</i></p>
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SOPRANO. Say! Say! *p* We would strew their path with

MEZ-SOP. *p* We would strew their path with

ALTO. *p* Would strew their path with

1 TENOR *p* We would strew their path with

2 TENOR *p* We would strew, we would strew, we would strew, strew their path, strew with

BARIT. *p* We would strew, we would strew, we would strew, strew their path, strew with

BASS. *p* We would strew, we would strew, we would strew strew their path, strew with

PIANO. *Allegretto.* *p*

ro - ses With ro - ses white and red;

ro - ses With ro - ses white and red;

ro - ses With ro - ses white with ro - ses

ro - ses white and red; white and red

ro - ses white and red white and red; white ro - ses, red ro - ses,

ro - ses white and red white and red ro - ses, red ro - ses, red ro - ses,

ro - ses white and red white and red ro - ses, red ro - ses, red ro - ses,

We would place our fair - est gar - lands Un - der

We would place our fair - est gar - lands Un - der

red, would place our fair - est gar - lands Un - der

We would place our fair - est gar - lands Un - der

red, We would place, We would place fair - est gar - lands Under foot, Un - der

red, We would place, We would place fair - est gar - lands Un - der foot, Un - der

red, We would place, We would place fair - est gar - lands Under foot, Un - der

foot and o - ver - head: *f* But our summer

foot and o - ver - head: *f* But our summer

foot o - ver - head: Un - der foot and o - ver - head: But our summer

foot and o - ver - head: *f* But our summer

foot and o - ver - head: *f* But our summer

foot o - ver - head: Un - der foot, o - ver - head: But our summer

foot o - ver - head: Un - der foot, o - ver - head: But our summer *cresc.*

mor - en

days have van - ished, And our ro - ses are all

days have van - ished, And *mor* our ro - ses are all *en*

days have van - ished, And our ro - ses are all

days have van - ished, And *mor* our ro - ses are all *en*

days have van - ished, And our ro - ses are all

days have van - ished, And our ro - ses are all

loco days have van - ished, And *mor* our ro - ses are all *en*

...do.

dead. *piu lento.*

dead. *pp* For the year has slow - ly fad - ded

dead. *pp* For the year has

dead. *pp piu lento.* For the year has

dead. For the year has slow - ly fad - ded

dead. *pp* For the year has

dead. For the year has slow - ly fad - ded

do. *loco piu lento*

dead. *pp*

With the fad - ing of the Fall, And our

slow - ly fad - ed With the fad - ing Fall, And our

slow - ly fad - ed With the fad - ing Fall, And our

With the fad - ing of the Fall,

slow - ly fad - ing With the fad - ing Fall

With the fad - ing of the Fall,

p flow - ers too have fad - ed, Leaves and flow - ers,
p flow - ers too have fad - ed, Leaves and flow - ers,
p flow - ers too have fad - ed, Leaves and flow - ers,
p flow - ers too have fad - ed, Leaves and flow - ers,

p

one and all; And the land of Sum - mer's
one and all; And the land of Sum - mer's
one and all; And the land of Sum - mer's
one and all; And the land of Sum - mer's
one and all; And the land of Sum - mer's
one and all; And the land of Sum - mer's
one and all; And the land of Sum - mer's

And the land of Sum - mer's

fa - - - your Is the land of Win - ter's thrall.

fa - - - your Is the land of Win - ter's thrall.

fa - - - your Is the land of Win - ter's thrall.

fa - - - your Is the land of Win - ter's thrall.

fa - - - your Is the land of Win - ter's thrall.

fa - - - your Is the land of Win - ter's thrall.

fa - - - your Is the land of Win - ter's thrall.

fa - - - your Is the land of Win - ter's thrall.

cres. dim. string:

mf Still our hearts have ne - ver fad - ed With the

mf Still our hearts have ne - ver fad - ed With the

mf our hearts have ne - ver fad - - - ed

mf Still our hearts have ne - ver fad - ed With the

mf Still our hearts, Still our hearts have ne - ver fad - ed With the slender

mf Still our hearts, Still our hearts have ne - ver fad - ed With slender

mf Still our hearts, Still our hearts have ne - ver fad - ed With slender

do... *mf* L'istesso tempo.

slend-er sum-mer flow-ers; And the cold - est

slend-er sum-mer flow-ers; And the cold - est

With slend-er flowers; sweet summer flowers, And the cold - est

slend-er summer flow-ers; And the cold - est

flowers; slender summer flowers; summer flowers; And the cold - est

flowers; faded With summer flowers; summer flowers; And the cold - est

flowers; faded With summer flowers; summer flowers; And the cold - est

[illegible]

ours, And the buds of true af - fec -

ours, And the buds of true af - fec -

ours, And the buds of true af - fec -

ours, the buds of true af -

ours, the buds of true af -

ours, And the buds of true af - fec -

ours, And the buds of true af - fec -

ours, the buds of true af -

tion Still shall bloom in win - ter hours. shall

tion Still shall bloom in win - ter hours. shall

tion Still shall bloom in win - ter hours. shall

fection Still shall bloom in win - ter hours. shall

fection Still shall bloom in win - ter hours. shall

tion Still shall bloom in win - ter hours. shall

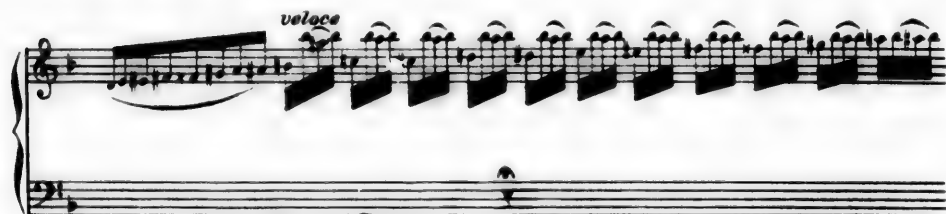
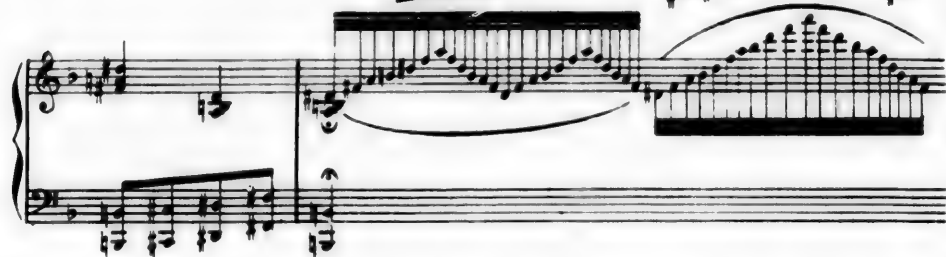
tion Still shall bloom in win - ter hours. shall

Still shall bloom in win - ter hours. shall

bloom in win - ter hours. shall bloom in
bloom in win - ter hours. shall bloom in
bloom in win - ter hours. shall bloom in
bloom in win - ter hours shall bloom in
bloom in win - ter hours. shall bloom in
bloom in win - ter hours. shall bloom in
bloom in win - ter hours. shall bloom in
bloom in win - ter hours. shall bloom in

win - ter hours.
win - ter hours.
win - ter hours.
win - ter hours.
win - ter hours.
win - ter hours.
win - ter hours.
win - ter hours.

shall
shall
shall
shall
shall
shall
shall
shall



1 - I, Que - bec, am come with greet - ing; With the
 2 - Vis - ions of past years at - tend me, 'Neath the
 3 - What is past is gone for e - ver; Was there



grace of o - ther days; Bring-ing to our hap-py meeting Quaint and
gold - en *fleurs de lys*; Forms no present time can lend me, State - ly
blood? - 'twas brave-ly shed: And your memories leave us nev - er, Grim, and

p

our - ious, by - gone - ways.
dame and grand mar - quis.
glor - ious, might - y dead.

Take me
Ghosts of
Wel - come

to your hearts, my sis - ters, Hold me dear and fair to see; For my
no - ble he - roes vanished, With sa - lute of rust - ed steel, Din of
England's no - ble so - iers! In the language of ro - mance: - Long may

past, through blood - y vis - tas, Shows a fam - ous his - tor - ry.
can - non, long since banished, Clink of spur on soldier's heel.
England's might - y lions Guard the *fleurs de lys* of France.

rit. *a tempo.*

Andante cantabile

oreo.

calando.

ONTARIO.- ALTO.

1 - This is the greeting On - ta - ri - o bears for thee, Daughter of Eng - land and
2 - "Onward" our mot - to is; on - ward still stead - il - ly; Strong in the strength of an

p

Ca - na - da's pride; Fain would she show thee how fond - ly she cares for thee, -
honest right arm. Na - ture, be - sought, gives us, free - ly and read - i - ly,

Gares for the land for which sons of hers died.
Orchard and meadow - land, corn - field and farm.

Commeroe shall hon-or thee, throned in her pa-la-ces;
Firm and en-du-ring as mountain and sky may be;

Art stretch out hands that a sis-ter may press;..... Knowledge shall pour for thee
Broad as Su-pe-ri-or's tur-bu-lent sea;..... Strong as Ni-a-ga-ra,
colla voce

wine from her ohal-i-ces; Science shall greet thee; Re-li-gion shall bless.
God grant the tie may be, Binding the friendship we of-fer to thee.

mf

1°

marziale

2ND TENOR.
tempo.

mf The this - tle, rose and ma - ple leaf Their grace and strength combine; The
Through sun and storm the kind - ly four Un - nit - ed, strong shall grow, And
The glor - ious buds that deck the rose May tempt the lust of thieves, And

shamrock too its dainty stem, With theirs is proud to twine. And
free from self - ish aims at home, Need fear no o - ther foe: And
rob-ber hands may long to grasp The ma - ple's gold - en leaves. The

this the mot - to of the friends Their mot - to aye shall be: Who
none shall e - ver cut the link That gives them u - ni - ty: Their
this - tle and the sham - rock too, Are fair, as all may see, But

dares to touch the friend I love Must meddle first with me.
 not to shall unchang - ing stand, Just 'meddle first with me.
 fair - er still their not to stands Just 'meddle first with me.

1^o

2^o
con fuoco.
ff

p

SOPRANO, - RECIT.

Have none a - mong you voice or

song to tell "Old Win-ters'" charms,

the charms we know so well?

BARITONE, - WINTER.

p

con spirituosu

mf 1- When the i - ci-cles hang from the boughs and the
2- How the bells of the sleighs in the clear frosty
3- Then hurrah for to - bog - gans! A fine starry

mf

eaves, And the frost on the window its tra - cer-y
air Seem to sing as they ring "Now, a - way with dull
night; And a jol - - ly big moon, with its beams clear and

weaves; When the snow fills the woods where no birds e-ver sing,
care!" And the bonny girl fa - ces that Ca - na-da grows, Fur
bright. Ready? — All ready! A - way then we go! And we

Then you may know that old Win-ter is king. Old
cov' red, snow crest - ed, out - ri-val the rose. Though
rush, like the wind, down the slope of the snow. Oh!

Winter is king; and his sub - jects well know The
rivers are froz - en and trees are not green, Old
light are the hearts that fly down with the wind: Who

joys and the pleasures that come with the snow.
win - ter and Cu - pid are cousins, I ween.
rides a to - bog - gan leaves troubles be - hind.

con brio.
f Sing, sing, sing, sing, cheerily sing!
Sotto voce.

Merry the land where old Win - ter is king.

Sing, sing, sing, sing, cheerily sing!

Merry the land where old Winter is king.

CHORUS.

mf Sing, sing, sing, sing, cheeril-y sing!

mf Sing, sing, sing, sing, cheeril-y sing!

mf Sing, sing, cheerily sing, sing, cheeril-y sing! cheerily

mf Sing, sing, cheerily sing, sing, cheeril-y sing! cheerily

Merry the land where old Winter is king. *ff* Sing, sing,

Merry the land where old Winter is king. *ff* Sing, sing,

sing, cheerily sing, cheerily sing, cheerily sing. *ff* Sing, sing,

sing, cheerily sing, cheerily sing, cheerily sing. *ff* Sing, sing.

sing! sing, cheeri-ly sing! Mer-ry the
 sing! sing, cheeri-ly sing! Mer-ry the
 cheerily sing! sing, cheeri-ly sing! Mer-ry the
 cheerily sing! sing, cheeri-ly sing! Mer-ry the

1st 2nd 3rd
 land where old Win-ter is king. king.
 land where old Win-ter is king. king.
 land where old Win-ter is king. king.
 land where old Win-ter is king. king.

rit.

TRIO.

Andante.

SOP. For - get not thou the poor and needy In the wint-ry wind.

ALT. For - get not thou the poor and needy In the wint-ry wind. In the

TEN. For - get not thou the poor and needy the wintry wind. In the

Andante.

.....
Voices unaccompanied.

So shall thy fire-side grow warm - er, As thy
 win-try wind. So shall thy fire-side grow warm - er As thy
 win-try wind. So shall thy fire-side grow warm - er As thy

p **PIANO.**

heart grows kind.

heart, As thy heart grows kind.

heart, As thy heart grows kind.

Allegro.

QUARTETTE. *fermato.*

SOPRANO
 Blow, win-try breezes, blow! O'er - lay our land, cold

ALTO
 Blow, win-try breezes, blow! O'er - lay our land, cold

TENOR
 Blow, win-try breezes, blow! O'er - lay our land, cold

BASS
 Blow, win-try breezes, blow! O'er - lay our land, cold

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with the word "snow!" and have rests for the first two measures. The piano accompaniment begins with a melodic line in the right hand and a harmonic line in the left hand.

Second system of the musical score. It includes four vocal staves and a piano accompaniment. The vocal parts have the lyrics "Blow, win - try breezes, blow! O'er - lay our land, cold snow!" and are accompanied by the piano. The piano accompaniment continues with a steady harmonic accompaniment.

Third system of the musical score. It includes four vocal staves and a piano accompaniment. The vocal parts have the lyrics "Freeze lake and ri - ver, frost! Thine is but la - bour lost. Freeze" and are accompanied by the piano. The piano accompaniment continues with a steady harmonic accompaniment.

lake and ri - ver, frost! Thine is but la - bour lost. Freeze
 lake and ri - ver, frost! Thine is but la - bour lost. Freeze
 lake and ri - ver, frost! Blow wintry breez - es, blow! O'er
 lake, Blow wintry breez - es, blow! O'er lay our land, cold snow!

lake and ri - ver, frost! Thine is but la - bour lost. For,
 lake and ri - ver, frost! Thine is but la - bour lost. For,
 lay our land, cold snow. Thine is but la - bour lost. For,
 Freeze lake and ri - ver, frost! Thine is but la - bour lost. For,

rit.
 though our skies be chill, Hearts yet beat warmly still.
 though our skies be chill, Hearts yet beat warmly still.
 though our skies be chill, Hearts yet beat warmly still.
 though our skies be chill, Hearts yet beat warmly still.
rit.



Tempo di Minuetto. cres.

For spring-time shall come a - gain,
cres.
 shall come a - gain,
cres.
 For



spring-time shall come, shall come, shall come, shall come a -
 spring-time shall come, shall come, shall come, shall come a -
 spring-time shall come, shall come, shall come, shall come a -
 shall come, shall come, shall come, shall come a -

gain, Sun-shine and A - pril rain; Sun-shine and
gain, and A - pril rain; and
gain, and A - pril rain; and
gain, and A - pril rain; and

A - pril rain; Buds shall blos - som, birds shall
A - pril rain; and birds shall
A - pril rain; and birds shall
A - pril rain; shall blos - som, birds shall

sing, shall sing, shall sing.
sing. birds shall sing, birds shall
sing, birds shall sing, birds shall
sing, birds shall sing, birds shall

tr. *de de de de* *tr.*

--- shall sing, shall sing, shall sing, ---

sing, shall sing, birds shall

sing, shall sing, birds shall

sing, shall sing, birds shall

tr tr tr tr tr tr tr tr

--- Af - ter the win - ter comes the

sing, the win - ter comes the

sing, then comes the

sing, the

spring. Af - ter the win - ter comes the

spring. Af - ter the win - ter comes the

spring. Af - ter the win - ter comes the

spring. Af - ter the win - ter comes the

spring, the spring,...

spring, Af - ter win - ter comes the

spring, the spring,...

spring, Af - ter win - ter comes the

... the spring, the spring.

spring the spring, the spring.

... the spring, the spring.

spring the spring, the spring.

BASS.

Allagro moderato.

From the "Mountain Land" come I,

Land of peaks that touch the sky; Mighty crags, whose giant feet The Pa-

ci - fic waters meet. Land whose summer

sees the snow Swell the tor-rents far be-low: Where the rain-cloud

ev - er breaks, Rushing down to soundless lakes. Ea - gle, lynx and

grizz - ly bear, Lords of all, hold mas'try there.

Now a strange and an - cient race Sees a new world

fill its place. Through the can - yons from the west Comes a foot that

knows no rest; O'er the East-ern moun-tain bar, Comes the stranger

from a - far — Comes the white man, strong and bold, Seek - ing for the

RECIT.

yel - low gold: Now he grasps with greedy hands Precious

grains from gold-en sands; Rending from the stubborn rocks

Treasures hid 'neath might-y locks.

Agitato.

O - ver all the ceaseless beat Of the stamp rail's i - ron feet; While the

thunders of the mines Wake wild ech-oes

ff

through the pines.

pp

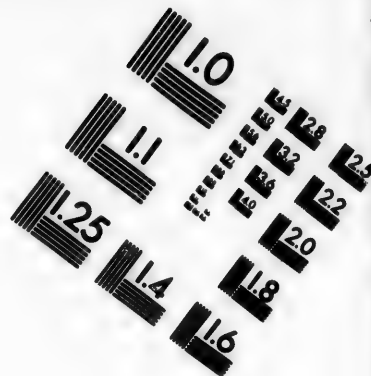
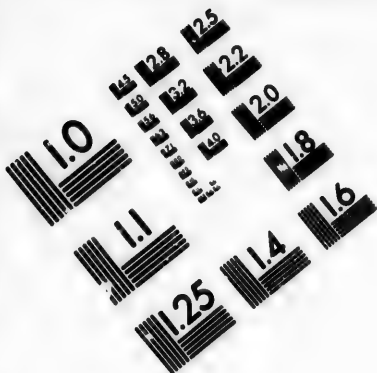
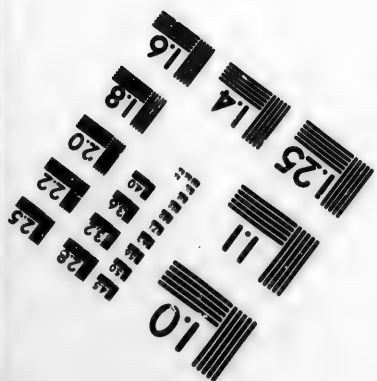
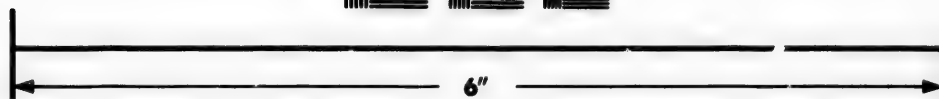
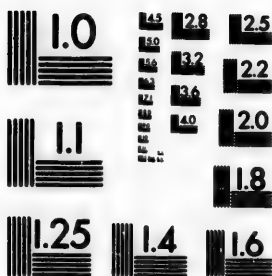


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This my sto - ry; mark it well, For the ech-oes clear - ly tell



That, beneath the present strife, Throbs a new and mighty life:



And Co - lum - bia's name shall be Yet re - nownd in his - to - ry.



Allegretto.

p

NEW BRUNSWICK, - MEZZO SOPRANO.

légèr

I know, I know, Where the

sal-mon ling - er; I know. Come with me and I will show Haunts the

fish - er loves to know.

pp
Through the si - lent, sleep - y hel - low, Through the fern - y woods, come, fol - low;

pp

Where the sun light gleams and glan - ces; Where the spring - ing brook - let dan - ces;

cres -----
Where it gath - ers in the pool. Shad - ed, qui - et, green and cool;

cres -----

Where the wa - ters, as they lie Mirror back the soft blue sky; - *p* 'Neath the

p

low;

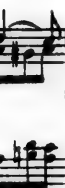


rit

roots that meet the stream, You shall see their sil - ver gleam.

rit

n-ces;



Ah! ----- Ah! ----- I

bl;



know, I know; Where the sal-mon ling - er; I know—Come with

h the



me and I will show Haunts the fish - er loves to know. Come with

me, and I will show Haunts the fish - er loves to know.....

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "me, and I will show Haunts the fish - er loves to know....." are written below the vocal staff. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a dashed line indicating a continuation of the melody. The piano accompaniment maintains its rhythmic pattern.

The third system of the musical score. It continues the vocal line and piano accompaniment. The piano accompaniment features some chordal textures in the right hand.

DUO.- MANITOBA AND NOVA SCOTIA.

The fourth system of the musical score, marked "DUO.- MANITOBA AND NOVA SCOTIA.". It features a vocal line and piano accompaniment. The piano accompaniment has a more active bass line. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

MANITOBA. A hunt - er am I, and the

The fifth system of the musical score. It continues the vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "MANITOBA. A hunt - er am I, and the" are written below the vocal staff. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

prai-rie's my home Where God's earth is un-fet-tered, and buf-fa-lo

roam; Where the breez-es that blow, find-ing ne-ver a tree, Stir the

leggiere.
tall prairie grass like the waves of the sea. As I bend in my

saddle, my ri-fle in hand, Not a straw would I give to be

king of the land. Not a straw would I give to be king of the

land. *a piacere.* Now, gallop, good horse! quickly

bear me be-side Yon big-headed fel-low with shaggy brown hide-See the

Lento. sam on his mouth and the steam of his breath! Full well does he know that the
Lento.

the

huntaman is Death. *a tempo.* Close up!

L.H.

quickly

Clos - er yet! till our sides near - ly

See the

meet!..... Then — one shot!

at the

lento and the mons - ter falls dead at my feet.

lento

DUO.

MANITOBA. Ah; the life of the prai-rie's the life for a man. Tra la,

NOVA SCOTIA. 'Tis the

la,----- Tra la, la,----- Ah, the life of the

fish-er-man's life is the life for a man Yeo ho,-----

prai-rie's the life for a man. And the bold heart that lives it must

-- Yeo ho,----- And the bold heart that lives it must

Leggiere.

do all it can. Be they waves of the prai-rie or

do all it can. Be they waves of the prai-rie or

la,
the
the

waves of the sea, The heart that beats o'er them is fear - less and
waves of the sea. The heart that beats o'er them is fear - less and

free. The heart that beats o'er them is fear - less and free.
free. The heart that beats o'er them is fear less and free.

NOVA SCOTIA, - TENOR.

A

Morato.

p fish - er - man, I, with my nets and my boat, And a
p

King is not freer than I am, a - float; Be there

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs) and features a continuous, flowing eighth-note pattern in the right hand and a more rhythmic, accented pattern in the left hand.

storms on the o - cean, or fogs on the shore: 'Tis the

The second system continues the musical score with the same vocal and piano parts. The vocal line has four measures with lyrics. The piano accompaniment maintains its characteristic eighth-note texture.

fish - er - man's life I would live e - ver - more: For the

The third system of the musical score follows, with the vocal line and piano accompaniment. The vocal line contains four measures with lyrics. The piano accompaniment continues with its steady eighth-note accompaniment.

sea is the home where my cra - dle was swung, And the

The fourth and final system on this page of the musical score. The vocal line and piano accompaniment conclude the phrase with four measures of music and lyrics. The piano accompaniment ends with a final cadence.

e there



vo - ces I hear speak my own na - tive tongue.

s the



There's the dash of my boat in the

stacc.

mf

the



trough of the sea, And the swing of the boom as she

d the



shakes herself free: There's the splash of the waves from her

rit

bow as they break, And the hiss of the wa - ters that

rit

meet in her wake: There's the creak of the tack - le, the flap of the

lento

sail, And the whis - tle of winds as they gath - er the

MANITOBA.

a tempo giusto.

Ah, the life of the prai - rie's the life for a

gale.

man. Tra la, la, ----- Tra la, la, -----

NOVA SCOTIA. 'Tis the fish - er - man's life is the life for a

--- Ah, the life of the prai - rie's the life for a

man. Yeo ho, ----- Yeo ho, -----

man. And the ' bold heart that lives it must do all it

--- And the bold heart that lives it must do all it

can. Be they waves of the prairie or waves of the sea, The

can. Be they waves of the prai - rie or waves of the sea, The

heart that beats o'er them is fear - less and free. The

heart that beats o'er them is fear - less and free. The

This system contains the first two systems of the musical score. Each system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "heart that beats o'er them is fear - less and free. The". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

heart that beats o'er them is fear - less and free.

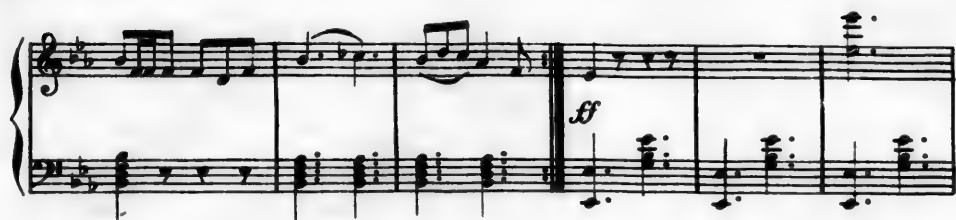
heart that beats o'er them is fear - less and free.

This system contains the next two systems of the musical score. The lyrics are: "heart that beats o'er them is fear - less and free.". The musical notation continues with the same vocal and piano parts as the first system.

This system contains the third system of the musical score, which is purely instrumental for the piano. It continues the accompaniment pattern from the previous systems, ending with a final chord.

mf *mf*

This system contains the fourth system of the musical score, which is purely instrumental for the piano. It features a change in dynamics, marked with *mf* (mezzo-forte) in both the right and left hands. The right hand has a more active, flowing line, while the left hand provides a harmonic foundation.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. A dynamic marking *p* is present in the third measure.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamic markings *f* and *p* are present in the second measure.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamic markings *f* and *p* are present in the first measure. The word *cres* is written above the treble staff, and *cen* is written above the bass staff. The word *do.* is written above the treble staff, and *roco* is written above the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. The word *a.* is written above the treble staff, and *roco.* is written above the bass staff. The dynamic marking *ff* is present in the third measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. The system ends with a double bar line.

SOPRANO, - CANADA.

Roy - al

rit.

la - dy, on our welcome Deign to look with kind - ly eyes; Loyal,

loving hearts are beat - ing Neath its sim - ple, homely guise. Leaving

courtly phrase to o - thers, We are sim - ple, but we're true;

mf
Ca-na-da has one heart, has one heart only, And that heart she gives to you.

mf
Ca-na-da has one heart, has one heart only, And that heart she gives to you.

mf
Noble sir, we hail you

gladly, Loyal to the flag you bear; For where En - gland's flag is

waving, This—"let right be done"— is there. This—"let

right be done"— is there. Ca - na - da would fain grow

up - - ward, Strong and straight, as her own pines; With her

name as clear, un - tarn - ished, As the sun that on her

ad lib: that on her shines.

shines, As the sun that on her shines.

The first system of the musical score. The vocal line (treble clef) begins with a melodic phrase starting on a half note, followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand.

Loved and honoured through the na - tions; True and

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its rhythmic foundation with some harmonic variation in the right hand.

faith - ful she would stand; Ne - ver should her word be doubt - ed, Nor dis -

The third system of the musical score. The vocal line shows a slight melodic shift. The piano accompaniment continues with its characteristic rhythmic texture.

ho - nour touch her hand. Guard her so, and she shall bless you; And her

The fourth system of the musical score. The vocal line concludes with a final melodic phrase. The piano accompaniment provides a strong harmonic support throughout.

children yet un - born In the af - ter days shall

hon - our You, her ru - ler, Lord of Lorne. In the

af - ter days shall hon - our You, her ru - - - - - ler, Lord of

CHORUS.

Lorne. *ff* Now to all we have and hold, Corn and

ff Now to all we have and hold, Corn and

ff Now to all we have and hold, Corn and

ff Now to all we have and hold, Corn and *8va higher*

wine and yel-low gold, To this hap-py land of

wine and yel-low gold, To this hap-py land of

wine and yel-low gold, To this hap-py land of

wine and yel-low gold, To this hap-py land of

ours, To its for-ests and its flowers, *p* To its

ours, To its for-ests and its flowers, *p* To its

ours, To its for-ests and its flowers, *p* To its

ours, To its for-ests and its flowers, *p* To its

ores
sun-shine and its showers, To its win-ters ice and

sun-shine and its showers, To its win-ters ice and

sun-shine and its showers, To its win-ters ice and

sun-shine and its showers, To its win-ters ice and

ores

snow,

snow,

snow,

snow,

ff Wel - come!

ff Wel - come!

ff Wel - come!

ff Wel - come!

SEMI CHORUS.

Wel - come! Wel - come! Wel - come! p May our

Wel - come! Wel - come! Wel - come! p May our

Wel - come! Wel - come! Wel - come! p May our

Wel - come! Wel - come! Wel - come! p May our

Meno Mosso.

friend-ship stronger grow, As the years still onward go; Long u-
friend-ship stronger grow, As the years still onward go; Long u-
friend-ship stronger grow, As the years still onward go;
friend-ship stronger grow, As the years still onward go;

Meno Mosso.

nit-ed by fond ties, May our lov-ing prayers up-rise. Long u-
nit-ed by fond ties, May our lov-ing prayers up rise. Long u-
Long u-nit-ed by fond ties, May our lov-ing prayers up
Long u-nit-ed by fond ties, May our lov-ing prayers up-

FULL CHORUS
nit-ed by fond ties, May our lov-ing prayers up-rise. *ff* May our
nit-ed by fond ties, May our lov-ing prayers up-rise. *ff* May our
rise. Long u-nit-ed by fond ties, prayers up-rise. *ff* May our
rise. Long u-nit-ed by fond ties, prayers up-rise. *ff* May our

Grandioso.

friend - ship stronger grow, As the years still onward go; Long u-
 friend - ship stronger grow, As the years still onward go; Long u-
 friend - ship stronger grow, As the years still onward go; Long u-
 friend - ship stronger grow, As the years still onward go; Long u-
Grandioso. *rit.*

nit - ed by fond ties, May our lov - ing prayers up - rise.
 nit - ed by fond ties, May our lov - ing prayers up - rise.
 nit - ed by fond ties, May our lov - ing prayers up - rise.
 nit - ed by fond ties, May our lov - ing prayers up - rise.
Andante.

Andante.

God save our Gra - cious Queen, Long may Vic - to - ria reign, God save the
 God save our Gra - cious Queen, Long may Vic - to - ria reign, God save the
 God save our Gra - cious Queen, Long may Vic - to - ria reign, God save the
 God save our Gra - cious Queen, Long may Vic - to - ria reign, God save the
Andante.

Queen. Send her vic - to - ri - ous, Hap - py and

Queen. Send her vic - to - ri - ous, Hap - py and

Queen.

Queen.

glo - ri - ous, Long to reign o - ver us, God save the

glo - ri - ous, Long to reign o - ver us, God save the

Long to reign o - ver us, God save the

Long to reign o - ver us, God save the

Queen.

Queen.

Queen.

Queen.

Queen.

String - en - do. FINE.

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